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ABSTRACT

A resource kit for French instruction at the advanced secondary level is represented by a teacher's guide. A specific area of French-Canadian "pop" music is introduced to students of French as a second language. In order to acquaint students with aspects of this type of music, four French-Canadian "chansonniers" are discussed: Gilles Vigneault, Monique Leyrac, Georges Dor, and Robert Charlebois, along with certain of their most popular songs. These four are personalities who have greatly influenced French Canada since 1960 and who reflect French-Canadian society both in the subject matter of their songs and their singing style. The songs incorporated in the module have been chosen for their pertinent subject matter, straightforward French, popularity with the French-Canadian public, and the ease with which they convey various aspects of French-Canadian society to non-native French speakers. (Author/JB)

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Chansons et Chansonniers

Teacher's Guide

Written and designed by Rebecca Ullmann
Produced by Joan Howard
Modern Language Center

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MODULES PROJECT

The Modules Project is a research and development curriculum project that prepares multimedia classroom materials for teaching French as a second language in elementary and secondary schools. The project has three main purposes: firstly, to be of immediate help to teachers by developing modules as supplementary materials for current French programs: secondly, to initiate alternative approaches to present French-as-a-second language curriculum practices; and finally, to demonstrate a set of procedures for materials development that stress research on the information contained in a module and evaluation of modules prior to their publication.

A module is not a program. It is a unit or kit, independent of existing programs, which can be used very flexibly in response to a variety of teaching situations or to differences among students' needs. Each kit deals with one specific aspect of learning a language. A module can arouse interest in a topic, teach a linguistic feature, or provide an opportunity to use the language in an activity. All modules consist of a set of materials containing, for example, tapes, filmstrips, pictures or booklets. They also include a small handbook for teachers and students with background information, suggested classroom activities and a selected bibliography. Some modules are for use in class; others have been developed for group or individual use. Some are appropriate for a particular age and grade level; others have application over a wide range of ages and grades.

Instead of offering a fixed progression, modules can be compiled into a 'bank' of units which can be used in whatever way they suit a particular course, teacher, or set of students. Eventually, a bank of modules might be considered an alternative to an existing fixed sequential program. What modules can do today is to complement existing programs and make up for gaps and deficiencies without upsetting the pattern of the programs which are currently in use in the schools.

Topics for modules are chosen from among those aspects of second language learning that are lacking in or not sufficiently emphasized by current programs. The topics are carefully documented before modules are prepared to ensure that module content is authentic. All modules are classroom-tested in a number of schools across Ontario and subsequently revised before they are published.

The project is funded by the Learning Materials Development Fund, Ontario Ministry of Education and by the Ontario Institute for Studies in Education.

We hope that modules will help to vary the activities in French classes and assist the teacher in the time-consuming job of gathering additional materials and information.

H.H. Stern, Rebecca Ullmann
Principal Investigators

Martha Balchunas, Valerie Argue
Research Officers

Modules Project, Modern Language Centre
The Ontario Institute for Studies in Education
252 Bloor Street West, Toronto, Ontario M5S 1V6
Tel: 923-6641 Ext. 684/648

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The Module

Chansons et Chansonniers

INTRODUCTION

It is generally acknowledged that a need exists for varied teaching materials in the teaching of French as a second language. Students approach second-language learning with different backgrounds and progress at different rates. Consequently, effective teaching materials must be flexible enough to adapt to these individual differences and needs.

With these thoughts in mind, we have begun to experiment with a new type of materials development which we call "modules." A module is a unit or kit, independent of existing programs that deals with one specific aspect of learning a language. A module can present information on a given subject, teach a linguistic feature, provide practice, or arouse interest. The format of modules may vary according to the purpose of each. In many cases modules are likely to be offered as small multimedia kits. Some of these may be for use in class; others may be programmed for self-instruction or independent use. They may be appropriate for a particular age and grade level or they may have application over a wide range of ages and grades.

Instead of forming a fixed progression, modules can be compiled into a bank that can be used in whatever way they suit a particular course, teacher, or set of students. Eventually, a bank of modules might be considered an alternative to an existing fixed sequential program. However, it will take a long time to develop them in sufficient number. What modules can do today is to complement existing programs, or make up for gaps and deficiencies, without upsetting the pattern of the many excellent programs currently in use in the schools.

We hope that modules will help to vary the activities in French classes while assisting the teacher in the time-consuming job of searching for and preparing additional materials and information.

Components

Chansons et Chansonniers is a cultural module designed to introduce learners of French as a second language to songs and singers connected with the development of the chansonniers in French Canada. This module presents taped material in radio broadcast format with a built-in emphasis on listening and reading skills.

Teachers will note that the individual tape components, the variety of suggested introductory and follow-up activities and the possibility of use by class, group or individual students make *Chansons et Chansonniers* easily adaptable to a wide range of classroom situations.

The module contains:

- *3 Cassette Tapes*

Tape 1 in radio broadcast format featuring the four performing artists;
Tape 2 presenting biographical information to be used in conjunction with the student booklet;
Tape 3 featuring the complete version of each song used in Tape 1;

- *5 Black & White Slide Transparencies* illustrating the words of the songs used in the radio broadcast;
- *1 Teacher Guide* containing pertinent background information, biographical notes, selected vocabulary lists, suggestions for use, and detailed bibliography;
- *35 Student Booklets* for class or individual student use, containing a selection of biographical information in French, at a level appropriate for the designated students, as well as the complete transcript of the songs featured in the major presentation, Tape 1;
- *4 Wall Posters* featuring the performing artists.

Objectives

Chansons et Chansonniers introduces a specific area of French-Canadian "pop" music to students of French as a second language. In order to acquaint the students with certain aspects of this type of music, four French-Canadian chansonniers have been selected, along with certain of their most popular songs: Gilles Vigneault; Monique Leyrac; Georges Dor; and Robert Charlebois. The four artists chosen are personalities who have greatly influenced French Canada since 1960 and who at the same time reflect French-Canadian society both in the subject matter of their songs and their singing style.

The songs incorporated in the module have

been chosen for their pertinent subject matter, straightforward French, popularity with the French-Canadian public, and the ease with which they convey various aspects of French-Canadian society to non-native French speakers. It is hoped that several vital points of comparison will suggest themselves to students through listening to and learning about the contemporary "pop" music of French Canada.

Target Audience

The module is designed in French for students in Grades 10-13. The selected structures are based on those found in the programs *Le Français International, Level 1, Le Français Vivant* and *Ici On Parle Français, Level 3.* The vocabulary has been carefully related to the students' level of French with the inclusion of certain musical terms in order to retain the authenticity of the subject matter. This special terminology is listed on page 4. Students are expected to understand the commentator's dialogue as well as read the biographical information for each artist provided in the student booklet. They should also be aware of the general content of each song. They are not, however, expected to translate the words of the songs.

Research

1) The content of the module is based upon extensive research to validate biographical facts as well as to determine the specific characteristics of this contemporary music, including both its origins and its development. A selection of articles, books, tapes and records considered helpful are listed in the bibliography at the end of this Guide.

2) The radio broadcast format is a synthesis of prototype programs found on the French-Canadian network, resulting from research into French-Canadian broadcasting.

GENERAL INFORMATION

In the late 1950s the hit songs in French Canada resembled those on any North American hit parade, that is, rock and roll hits, sung in English or translated into French, and billed as *les top 50; les top 25.*

By the early 1960s, however, a new awareness of their own distinctive culture arose among French Canadians. Various means of cultural expression began to develop and in the music field the chansonniers made their appearance. In the early days, very little radio or television time was devoted to the music of the chansonniers. The total lack of support from television and radio networks, newspapers, and government forced the chansonniers to find other outlets for their songs. This situation encouraged the rise of many *boîtes à chansons* around Quebec. These small intimate coffee-houses gave the singers the needed opportunities to perform before small groups of interested listeners. Over the years many of these *boîtes à chansons* became famous, as did *La Butte à Mathieu*, a converted barn located in Val David. In their early days the chansonniers drew an audience made up largely of students and intellectuals, but as their popularity increased, all segments of the French-Canadian population came to enjoy their music and participate in their concerts and performances.

The Chansonnier

The term chansonnier is one that is not easily defined. Artists grouped under this title have often been referred to as *auteurs-compositeurs-interprètes*. Essentially they are poets whose verse has been set to music in a style which is strictly and authentically *québécois*. Their themes often treat the contemporary social or political situation, and the everyday life of the *québécois*. The source of their words and music is their French-Canadian heritage and background.

Most chansonniers began their singing careers with only guitar or piano accompaniment, but as they became progressively more famous, their music became more professionally arranged and a greater variety of instruments was used to accompany the singer and his song.

Impact

The chansonniers generally reveal Quebec society from the point of view of the ordinary man, his work, his thoughts and his sufferings. Their songs are contemporary and topical, often dealing with such issues as separatism or self-identity. The language used may be *joual*, the popular expression of French Canada, or another form of the language considered to be typical of Canadian French. Their deeply personal styles and heartfelt emotions have made them increasingly popular among French Canadians. The audience spectrum has now widened to include people in all walks of life: students, intellectuals, professionals, labourers—the man in the street.

Furthermore, the small *boîtes à chansons* are now usually inadequate for the crowds that wish to hear the artists perform. Today's chansonniers sing in the *Comédie Canadienne*, the Montreal Forum and the *Place des Arts* in order to accommodate the crowds that flock to hear them.

Several of the most famous chansonniers, such as Gilles Vigneault, for example, have made successful tours in other parts of the world. The popularity of the chansonniers has also been confirmed at international music competitions. At such competitions in Poland and Belgium, French-Canadian songs and singers have won high honours several times. The rise in the popularity of the chansonnier since 1960 is an interesting French-Canadian phenomenon. Such an important and vital segment of contemporary French-Canadian culture deserves to be known and thought about by music lovers everywhere, and particularly by students in Ontario schools, whose musical expertise is often quite high in the field of English "pop" music. The French-Canadian dimension may well be worth adding to this readily available expertise.

TERMINOLOGY

une chanson
un chansonnier
un chanteur
une chanteuse
une boîte à chansons

enregistrer (un disque)
interpréter (une chanson)

un artiste
un disque
une émission
une vedette

Suggestions for Use

INTRODUCTION

Before presenting the radio broadcast (Tape 1) to the class the teacher might wish to introduce the subject matter in the following way:

i) Prepare Setting: Set up a musical display in one part of the room using the four posters provided. A more elaborate French-Canadian music corner can be achieved with additional posters of French Canada, or record jackets of certain famous artists which the teacher may have in possession and wish to add to the display.

ii) Introduce artists and songs:
a) Before class, read the background information and biographical facts provided in the Teacher Guide in order to become acquainted with the featured artists.
b) Use this information in an introductory discussion with the class. During this discussion outline briefly several or all of the following points, basing your selection of points upon the interests and needs of the individual class:
- The development of the chansonnier popularity since 1960.
- One or two important biographical facts for each artist under discussion.
- An interesting anecdote to show the artist's personality.
- The place of the artist in the "chansonnier scene" since 1960.
- The name of a song or famous album connected with this artist.
- One or two important points concerning the content of this song.

iii) Explain specific terms briefly, for example, *un chansonnier*, *un chanteur* and *une chanteuse*.

iv) Encourage the student to consider comparisons between the French-Canadian chansonniers and any English-speaking artists they feel they could classify in this manner such as Gordon Lightfoot or Bruce Cockburn while listening to Tape 1. Teachers interested in further information concerning these singers are referred to the book by Homer Hogan, listed in the bibliography. You are now ready for Tape 1.

PRESENTATION

Play Tape 1 and present slides simultaneously with the correct song.

FOLLOW-UP

The choice of follow-up activities is dependent upon the amount of time available to the teacher using this module and the specific interests of the various classes. Students should be encouraged to discuss their thoughts and reactions entirely in French whenever possible. Some possible discussion topics are listed on the following pages. The range of topics and questions has of necessity been limited in scope in keeping with the aim of this module as an introduction to the songs and singers of Quebec for students of French as a second language.

Short Term Follow-up

i) Replay Tape 1. Interrupt the tape whenever necessary to check for comprehension and give additional explanations in order to prepare the class for further discussion. Elicit general reactions from the class, using any or all of the following questions as guidelines:

- Which singer do you prefer? Why?
Quel artiste préférez-vous? Pourquoi?

- Which artist did you like the least? Why?
Quel artiste avez-vous aimé le moins? Pourquoi?

- Do any of these *québécois* artists remind you of English-Canadian artists? Who? Why?
Voyez-vous quelques ressemblances entre ces artistes québécois et certains artistes canadiens-anglais? A qui ressemblent-ils et pourquoi?

The following prototype questions may be useful aids for discussion should the teacher wish to explain in detail the great appeal of Gilles Vigneault and his music in Quebec. The teacher is also referred to the excellent N.F.B. film, *Why I Sing: The Words and Music of Gilles Vigneault*, which is listed in the bibliography and might well be used here as a further illustration of the following points.

Here are some critiques concerning Gilles Vigneault which will perhaps help you understand his powerful appeal in Quebec.
Voici quelques critiques concernant Gilles Vigneault qui vous aideront à mieux comprendre sa popularité au Québec.

"Il a une extraordinaire présence en scène. Grand, mince, nerveux, il embrasse avec des gestes larges tout un monde légendaire et coloré pour le donner d'un mouvement généreux et rythmé à qui veut l'entendre."
Le Devoir, April 17, 1961.

"This personality is the key to Vigneault's attractiveness, and it completely overshadows the limitations of his voice, which is ringingly resonant in the middle but has a nasal twang on the low notes and a carefree shout on the high ones. The feelings with which he sings, the tenderness or passion, and above all the joy, make the sound unimportant."
The Globe and Mail, February 27, 1973.

- From these quotes what would you say a good entertainer must have in order to build up and maintain his popularity and following? Is a good voice enough?
En vous servant de ces citations, quelles sont les qualités que doit posséder tout artiste pour établir et pour maintenir sa popularité et son grand public? Une belle voix suffit-elle?

- Can you now explain what a critic means when he states that an artist such as Gilles Vigneault has an extraordinary stage presence?
Discutez maintenant ce qu'un critique veut dire quand il parle "d'une extraordinaire présence en scène" d'un artiste comme Gilles Vigneault.

- Do you know of any other artists whose personality and stage presence are so compelling?
Connaissez-vous d'autres artistes dont la personnalité et la présence en scène soient si fortes?

ii) In a subsequent class, distribute student booklets. Play Tape 2.

The teacher may wish to expand the students' knowledge of these Quebec artists. To do this he should have the students read the biographical information provided in the student booklets while listening to Tape 2. The teacher may then select various biographies for in-depth study, using the quotes and questions provided at the end of the passage and/or any of the following questions as guidelines to stimulate a detailed class discussion. The teacher may also wish to select specific topic areas such as "song as poetry" or "song as an expression of society" and deal with these topics in greater detail than outlined here. Teachers should also feel free to develop other topics that arise from student comments and questions during class discussions.

The teacher may find the student booklet an aid in phrasing possible questions and answers during this discussion period. The student booklets can be used as resource reference points for the students, helping them to formulate their thoughts in French during these follow-up activities.

Topics for Discussion

Song as Poetry

- Does music enhance or detract from poetry?
La musique enrichit-elle la poésie ou par contre en diminue-t-elle sa valeur?

- Could any of the songs you have just heard be read as "pure" poetry? Would they be more or less effective in your opinion? Why?
Y a-t-il parmi ces chansons quelques-unes qui puissent être lues comme de la poésie pure? Seraient-elles plus ou moins frappantes?

- Do you know of any other poetry that can be sung or any other songs that can be read?
Connaissez-vous d'autres formes poétiques qui puissent être chantées ou d'autres chansons qui puissent être simplement récitées?

The teacher may wish to continue this topic with a detailed discussion of the poetic qualities of "La Manic" by Georges Dor. In such a discussion the teacher might have the class select and examine various aspects of the poem, such as the poetic imagery, the use of contrast, or the use of

repetition, which so effectively transform the daily life and personal feelings of an ordinary man into universal themes of love and loneliness with which every reader can identify. The class might also wish to discuss how Georges Dor explores these universal themes while maintaining a specific Quebec setting for his song. For additional information concerning this song, the teacher is referred to the selection of articles listed in the bibliography, particularly the analysis by Jean-Paul Vanasse, "Tout cela est bien plus que chanson."

Song as an Expression of Society

- What does the content of "La Chanson la moins finie" and/or "J'suis Québécois" reveal concerning French-Canadian society? How is this information revealed? Is the message the same in both songs? If not, how do these songs differ?
Qu'est-ce que le contenu de "La Chanson la moins finie" et/ou de "J'suis Québécois" nous révèle au sujet de la société canadienne-française? Comment ces faits sont-ils révélés? Trouvons-nous le même message dans les deux chansons mentionnées? Si vous avez trouvé des différences, quelles sont-elles?

- Are there any English-Canadian singers who reveal their society through their songs? Who?
Y a-t-il des chansonniers canadiens-anglais qui révèlent leur société à travers leurs chansons? Lesquels?

- What issues do these singers stress?
Quels problèmes ces chansonniers soulignent-ils?

- Are they the same issues as those which French-Canadian chansonniers sing about?
Posent-ils les mêmes questions qui préoccupent les chansonniers canadiens-français?

- Can you account for these differences?
Pouvez-vous expliquer ces différences?

Teachers are advised to use the entire song as given in the student booklet for analysis of content rather than the selected portions given on Tape 1. This is particularly important for "J'suis Québécois" where the last verse has important interpretative implications for the entire song.

> "Part clown, part philosopher, all poet and all Québécois, Gilles Vigneault ... is an exaggerated personification of the society that shaped him."

- In what sense does the critic quoted in your student booklet mean that Vigneault is a "personification" of his society?
Dans quel sens le critique cité dans le livret de l'étudiant comprend-il la phrase suivante, "Gilles Vigneault est une personnification de sa société"?

- How is this revealed in the two songs you have heard?
Comment ce phénomène se révèle-t-il dans les deux chansons que vous avez entendues?

- Might this also be revealed in Vigneault's stage presence during a concert? How?
Ce phénomène se manifeste-t-il également dans la présence en scène de Vigneault pendant un concert? Comment?

> "The interesting thing about me is that I speak French and I breathe American air."

- How would you interpret this remark? In what sense can "American air" influence a French-Canadian artist?
Comment peut-on interpréter cette remarque? Comment "l'air américain" peut-il influencer un artiste canadien-français?

- Do you think that these artists as *québécois* must have certain special qualities about them?
Croyez-vous que ces artistes comme québécois doivent posséder certaines qualités particulières?

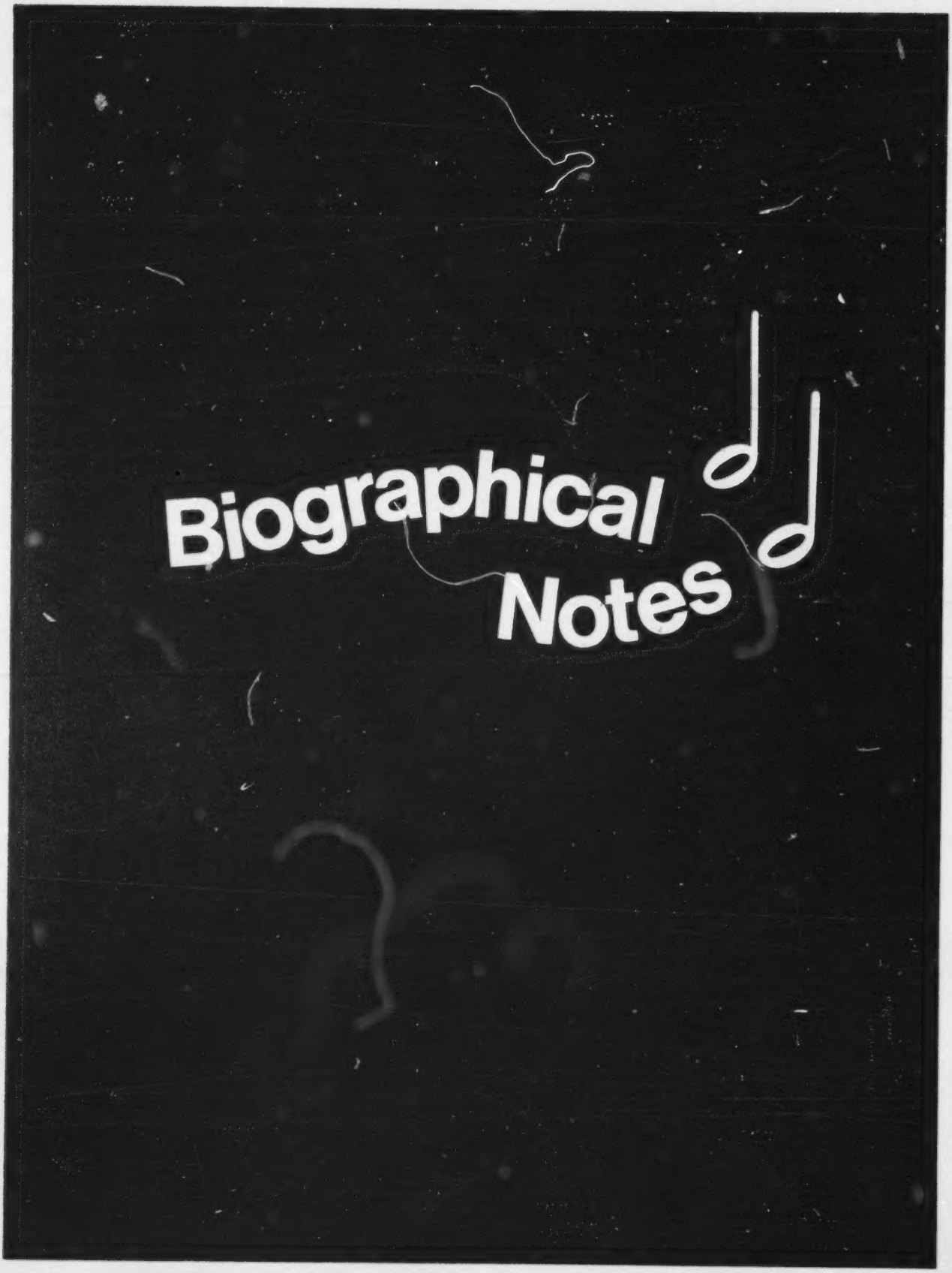
- Do you think that the artists you have now heard can develop a popular following anywhere in the world? Defend your opinion.
Selon vous, les artistes que vous avez écoutés, peuvent-ils se créer un grand public universel? Défendez votre point de vue.

Long Term Follow-up

Group Work
If interest is high and time permits, students could be asked to bring various records to school to illustrate the points previously discussed. Groups of students might like to undertake a music presentation as project work. Several topics which may be dealt with in greater depth are suggested:

- A comparison of the singing style of specific singers in English and French Canada.
- The difference in content matter between specific French-Canadian and English-Canadian songs.
- The ways in which Quebec society is reflected by the French-Canadian musical scene.
- The French-Canadian chansonnier best liked: an analysis of singing style and content of several songs to explain the preference for this artist.

Individual Work
Set up Cassette Tape 3, with earphones and student booklet in the French-Canadian music corner. Instruct students to re-read the booklet in order to become more thoroughly acquainted with the artists before listening to the complete versions of their songs on Tape 3. Students listening to Tape 3 may wish to follow the lyrics of these songs in their booklets.


Biographical
Notes

ROBERT CHARLEBOIS

Background

Born June 25, 1944 in Montreal's east end (District of Ahuntsic).

One of four children.

Career Development

Charlebois learned to play both guitar and piano.

His interest in public music performances began in his high school days when he first became a coffee-house chansonnier.

He studied theatre arts at the *Ecole Nationale de Théâtre* (ENT) but continued his career as a chansonnier, performing on weekends while attending classes at the ENT during the week.

He chose to concentrate on his musical career and left theatre school when a conflict developed between his studies and his musical activities. He turned to musical comedy and satirical revue shows, such as *Yéyé vs. chansonniers* and *Terre des Bums*, a parody on *Terre des Hommes*. Although he sang a few songs, Charlebois was not the main star of these revues which were performed in clubs and little theatres in Quebec.

In 1968 Charlebois presented *L'Osstidcho* with singers Louise Forestier, and Robert's girl-friend Mouffe, monologuist Yvon Deschamps, and the jazz group, *Le Jazz Libre de Québec*. This show consisted of music and satirical skits. It made a great impact on all future shows in Quebec and truly launched Charlebois' career as the rock star of Quebec.

L'Osstidcho, first shown in May 1968, was again presented in September 1968. The final performance was held in January 1969 in Montreal's *Place des Arts* under the title of *L'Osstidchomeurt*.

Influences

Charlebois began his career as a traditional chansonnier following the style of Félix Leclerc, Gilles Vigneault and others. However, two trips outside Quebec influenced his music greatly and caused him to incorporate other musical styles and rhythms into his own compositions.

In 1966 he travelled to Martinique. Here he came in contact with black rhythm and the bossa nova. He then composed "La Bossa Nova des Esquimaux" and "La Complainte de Presqu' Amérique". These songs marked a turning point in Charlebois' career. He began writing in a new style, using English as well as some *joual* in his lyrics and introducing the new "beat" as well as electrical instrumentation in his music, balancing his style somewhere between *le Folk* and *le Rock*.

A trip to California also influenced Charlebois intensely. Louise Forestier described the influence of this trip to the American west coast as one which literally transformed Charlebois. *"La Californie, avec les hippies, l'acide et la musique, l'avait littéralement transformé. Il n'était plus le même homme...."* After this trip, Charlebois wrote several of his most famous songs, "Lindberg", "Dolores" and "California".

Style

The main characteristic of Charlebois' style is that it varies greatly and changes rapidly from one musical genre to another. He has made use of traditional folk-chansonnier style, rock and roll, blues, and rock. He has used the standard guitar, the electric guitar, and the piano for accompaniment, and has also used ensembles such as *Le Jazz Libre de Québec* during his performances.

Because of his ability to incorporate many styles and produce new music, Charlebois has excited much commentary by music critics, including the following remarks:

> "Charlebois stands out as a true original, consistently eclectic but owing no debts."
> *Time Magazine*, December 18, 1972.

> "Robert Charlebois grapples with the oddities of our times, but in his own way, which is infinitely more personal. Robert writes in an avant-garde style, sings in duet, possesses and uses a many-sided talent which is an inexhaustible source of eccentricity and of things never seen or heard before."
> *Canadian Composer*, January 1969.

A Charlebois performance is very theatrical. He has the presence of a star. His early training as an actor gave him a certain "stage-know-how" which adds much to his stage presence. Charlebois per-

forms his lyrics rather than merely singing them. he waves his arms, struts, shakes, leaps, or waves a tomahawk. His performance does much to aid audience comprehension and participation.

Charlebois is extremely popular in Quebec – a real pop star. He never has any problem finding a public for his music. For example, his ninth album, *Charlebois* (June 1972) sold 20,000 copies in the first month of its release.

Awards

1967 and 1968 – *Trophée qualité* for the best author-composer-interpreter at the *Festival du Disque*, Montreal.
1968 – First prize for the interpretation of "California" at the *Festival International de la Chanson Française* at Spa, Belgium.
1969 – *Prix Félix Leclerc* for his interpretation of "Lindberg" at the *Festival du Disque*.
1970 – First prize for his song "Ordinaire" as a representative of the CBC at Sopot, Poland.

> "Montreal singer Robert Charlebois scored strongly in his appearance at the 10th International Song Festival at Sopot, a resort on the Polish Baltic coast.
>
> He won the Amber Nightingale Award for the best song on International Day, for his composition Ordinaire. Vocalists from 25 countries competed.
>
> In making their decision, the international jury . . . took into consideration the quality of the songs rather than their interpretation."
> *Canadian Composer*, October 1970.

Concerts & Tours

Charlebois has performed across Canada and Europe. He has sung in many *boîtes à chansons* throughout Quebec, and has given concerts in *La Place des Arts*, *La Comédie Canadienne*, Expo '67 and *Terre des Hommes* in Montreal, as well as at *L'Olympia* in Paris, France and at Massey Hall, Toronto.

Critics on Charlebois

> "For Charlebois music is really a form of play. His guitar and his band are elaborate toys, and he wants the audience to have fun with him. In spite of being a pop star as he says it in his latest single, *Je suis un (gars ben) ordinaire*, I just want us to communicate, to swing together, to 'clique'."
> *The Toronto Star*, February 15, 1971.
>
> "Charlebois is one of those wait-a-minute entertainers because if you don't like what he is doing at any particular instant, just wait a minute and he'll come up with something for you to applaud."
> *The Vancouver Sun*, July 8, 1970.
>
> Charlebois demonstrates "that one can be Québecois and at the same time avoid being closed in by an obsessed nationalism, that a Quebecker can be original and creative anywhere in the world."
> *Time Magazine*, April 11, 1969
> (from Placide Gaboury in *Le Devoir*).

Charlebois on Charlebois

On style:
"Dylan is the Robert Charlebois of America."

On separatism:
"I don't want to separate ... I want to invade."

On Charlebois:
"The interesting thing about me is that I speak French and I breathe American air."
Time Magazine, December 18, 1972.

GILLES VIGNEAULT

Background

Born October 13, 1928, in Natashquan, a fishing village of about 100 families in an underdeveloped area on the north shore of Quebec.

The son of a French-Canadian fisherman.

Career Development

At age 13, Vigneault was sent from Natashquan to Rimouski to begin his *études classiques*. From here his studies took him to Quebec City, where he graduated from Laval University with a *licence ès-lettres* in 1953.

Following graduation he worked in a variety of fields, particularly as a teacher. He has taught both mathematics and sciences as well as English. He has also taught courses in French literature at Laval University.

The *auteur-poète* in Vigneault has been apparent from his young student days, as he has been writing poetry since he was a child, and was convinced of the high quality of his verses and their potential impact while studying in Rimouski. His first volume of poems was *Etraves*, published in 1959. He has since published several volumes of poetry including such titles as *Balises*, *Les gens de mon pays*, and *Quand les bateaux s'en vont*.

The *compositeur-interprète* in Vigneault became apparent more slowly. He began singing almost accidentally when he was over 30, in *La Boîte à Chansons* in Quebec City. Vigneault was in the habit of singing in this *boîte* just for fun, "*pour rigoler*", as he himself has said, while teaching. The audience, however, soon recognized his talents and demanded more singing appearances from him. Thus his singing career was launched on August 5, 1960.

Vigneault has never had extended formal instruction in music, but loves to sing, often ending his conversation with a song. He plays no instrument himself however. During concerts he is often accompanied by a pianist, Gaston Rochon, who also arranges his songs for him.

Influences

Natashquan – Vigneault's birthplace – has influenced him a great deal. This fishing village, found on Quebec's north shore near the Gulf of St. Lawrence and the sea, is in a rather isolated spot and faces a very severe climate – strong winds, long winters, a great deal of fog, and very little sunshine.

The people of Natashquan and their human qualities of good humour and perseverance have been a source of inspiration for the songs of Vigneault.

Style

Vigneault writes his own lyrics, basing his characters on real life acquaintances and experiences. He composes his songs slowly and once acknowledged that he carried one song in his briefcase for two years before he was satisfied that it was completed. When he performs he is concerned with communicating his message to his audience. His songs treat such universal themes as love, solitude, the grandeur of nature, the difficulty of living, and are often presented in a Quebec setting. During a performance he dances, laughs, uses his hands to emphasize the anecdotes he tells and sings in his own special style – not always on key. But as was recorded in the *Globe and Mail*, January 24, 1972, after a concert in Massey Hall in Toronto, "... he sang with the feeling that only true experience, even the experience of a small Quebec town like his Natashquan, can give."

Since Vigneault has had little formal training in musical composition, he sings the initial tune or records a sketch of a tune on tape and his friend and accompanist Gaston Rochon harmonizes, or completes the melody, as the case may be. Characteristically his songs are multi-dimensional, that is, one may refer to the most evident message alone or may refer to the hidden deeper realities contained in the song. Critics reviewing Vigneault's works will often comment on this aspect of his poetry, as in the following manner: "We followed Vigneault from the wide open spaces of the north to the nameless space within." (*Time Magazine*, January 24, 1972.)

It is this ability to communicate so intricately and yet so clearly the roots from which he comes that has made Vigneault such a popular, influential and respected figure in Quebec today.

Awards

1964 – Second prize for "Jack Monoloy" sung by Pauline Julien, at Sopot, Poland.
1965 – First prize for "Mon Pays" sung by Monique Leyrac, at Sopot, Poland.
1965 – Received prize as the best chansonnier of the year at the *Festival du Disque*.

Concerts & Tours

Vigneault has sung throughout Canada and Europe including France, Belgium, and Luxembourg. He has sung in many *boîtes à chansons* throughout Quebec and has given annual autumn concerts at *La Comédie Canadienne* in Montreal. Due to his increasing popularity in Quebec the three day concerts of 1963 developed into three week concerts in 1968. He has also sung in Massey Hall, Toronto, where in 1972 he received a standing ovation from the audience for his performance.

Critics on Vigneault

"He and the other Quebec chansonniers give the population of their province a musical and social point of view that is uniquely theirs, and not beholden in any way to the facile preaching of the mass-produced American poets."
Globe and Mail, January 24, 1972.

"His art is in his seeming artlessness, and perhaps that is what makes him the most compelling entertainer among a people whose cultural heritage is eloquently manifested in rough simplicity. Part clown, part philosopher, all poet and all Québecois, Gilles Vigneault ... is an exaggerated personification of the society that shaped him."
Time Magazine, January 24, 1972.

"Il a une extraordinaire présence en scène. Grand, mince, nerveux, il embrasse avec des gestes larges tout un monde légendaire et coloré pour le donner d'un mouvement généreux et rythmé à qui veut l'entendre."
Le Devoir, April 17, 1961.

"Si j'avais à désigner l'homme qui nous est le plus important et le plus nécessaire au Québec actuellement, je nommerais Gilles Vigneault. Parce qu'à lui seul il nous réalise. Il nous assume."
L'Action, November 3, 1966.

Vigneault on Vigneault

On Separatism:
"My passport is bilingual, though my heart is not."
Time Magazine, January 24, 1972.

On Songwriting:
"D'une chanson, il m'arrive de faire ce que certains de mes amis appellent 'un opéra'. En fait cela essaie souvent d'être une pièce de théâtre réduite avec un prologue, un développement qui n'a pas de nom et un épilogue."
Gilles Vigneault in "*Blowup*" by Michèle Maillé.

On Vigneault:
"Moi, j'aime parler à quelqu'un. On m'a demandé ... quel livre j'apporterais si j'allais être isolé sur une île déserte. J'ai dit: une bonne méthode de nage!"
Gilles Vigneault in *Gilles Vigneault* by A. Robitaille.

GEORGES DOR

Background

Born March 10, 1931, in a little village, Saint-Germain de Grantham, near Drummondville, Quebec.

Married, with a family.

Career Development

Georges Dor has worked in many varied fields, including ten years as a news-broadcast producer for CBC, Radio-Canada.

As *auteur-poète*, Georges Dor published four volumes of poems between 1954 and 1959. His first volume was entitled *Eternelles Saisons*. Dor feels particularly close to literature and would like to write plays and several books in the future.

As *compositeur-interprète*, Georges Dor began performing almost accidentally. When asked to participate in a show organized by one of his script assistants working at CBC which was to be held in a local community hall, he decided to write a few poems to be set to music – just to be different. He continued in this vein because of the encouragement of his friend, Gilles Mathieu, who told him, "Vas-y, t'es capable."

Dor continued to work for Radio-Canada, while advancing his own career as a chansonnier. He began writing many more songs and this in turn led to the recording of his first L.P. which was released in December 1966. With the launching of this album and the success of "La Manic", he was able to support himself and his family entirely through his activities as a chansonnier. His career was also enhanced by the fact that Pauline Julien chose to sing several of his songs during one of her concerts at the *Comédie Canadienne* in Montreal in November 1966. His greatest success to date is "La Manic", a song that has been described by some critics as the most beautiful song ever composed in Quebec.

Style

Georges Dor writes his own lyrics and music. Some critics consider the lyrics of Dor's songs extremely important, even more so than the music. Although in their eyes his melodies are steadily improving, Dor nonetheless remains to them a literary man.

Awards

1967 – Second prize for "La Manic" at Sopot, Poland.

1968 – Awarded the *Prix Félix Leclerc* for "La Manic" at the *Festival du Disque*.

Concerts & Tours

Georges Dor has sung in many *boîtes à chansons* in Quebec. In 1968 he gave a one man show at the *Comédie Canadienne* in Montreal, which was followed by another concert in April 1969, at the *Comédie Canadienne*, lasting two weeks.

Critics on Georges Dor

"Georges Dor is one of those who speak in human, simple and beautiful language. The marvellous *can* be told in everyday terms."
The Canadian Composer, May 1969.

"La chanson est une denrée très en demande et hautement périssable. Il y a donc production massive et éphémère. Seules survivent les chansons qui procèdent de la nécessité, de l'authenticité, qui vibrent de toute la plénitude de la vie. Par leur langage simple, leur poésie directe, leur exceptionelle qualité musicale, celles de Georges Dor appartiennent à cette catégorie."
Liberté, 10 (1), January – February 1968.

Georges Dor on Georges Dor

On Songwriting:
"I write them in the manner of any natural man."
Maclean's, June 1969.

On Literature:
"I hope the singing will bring me back to pure literature."
Maclean's, June 1969.

"Ecrire ... c'est maintenant, à quarante ans, que j'ai vraiment envie d'écrire. Il me semble que j'ai des tas de choses à dire et que c'est à partir de maintenant qu'il faut les dire."
Liberté, 13 (1), January – February 1971.

On Singing:
"Quand je chante je deviens chanson."
Georges Dor, "La Chanson difficile".

MONIQUE LEYRAC

Background

Born in Montreal, one of nine children of an unemployed carpenter.

Married to an actor-producer, Jean Dalmain.

Has one daughter, Sophie.

Career Development

Monique Leyrac left school at 13 to look after the family while her mother was working. One year later she went to work in a war-time factory making parts for bombers for $12.50 per week.

Monique became a well-known actress before becoming a popular singer. She began her acting career at the age of 15 on radio in the role of St. Bernadette.

Her singing career was launched when she took part in Brecht's "L'Opéra de Quat'sous" for the *Théâtre du Nouveau Monde* in Montreal. From that moment on she was considered one of Quebec's great singers of the day. Her formal training as a singer consists of one year of breathing lessons.

Since 1970 she has lived in Paris, France where she is trying to make an impact on the musical world of Paris as *une grande vedette canadienne de la chanson*.

Awards

1965 – First prize for her interpretation of "Mon Pays" at Sopot, Poland.

Concerts & Tours

Monique Leyrac has sung in the *boîtes à chansons* in Quebec and has given concerts in *La Place des Arts*, Montreal. Between 1966 and 1973 she has given several successful concerts in Toronto. She has also sung in Belgium, Russia, Paris and New York.

Style

This *chanteuse* sings in French or in English, usually songs composed by Canadian artists such as Gilles Vigneault and Claude Léveillée. She states that she is proud to sing in English, as she would be to sing in Polish or in Russian. Her problem at the moment is to find songs from Quebec to form her repertoire since Quebec song writers generally prefer to interpret their own songs. During a performance for an English-speaking audience she will usually sing one-third of her program in English and give brief English explanations of the French songs found in the remainder of her program.

Critics on Leyrac

"Elle a été formée par le théâtre et, dans la chanson, essaie, comme dans une pièce, de rendre exactement sur scène ce que l'auteur a voulu exprimer."
Châtelaine, April 1970.

"She brought warmth and intimacy to the Canadian folk air 'Marie-Anne' ... There was drama in 'La Manikoutai', wistfulness in the Canadian romance 'Parlez-moi de vous' and a thoroughly delightful comic flair in a Bach parody called 'Jean Sebastian'."
"Blowup" (From R. Sherman in *The New York Times*, March 26, 1966).

Leyrac on Leyrac

On Separatism:
"The more I travel, the more separatism seems a small problem. Famine and wars, these are the things that change the world. Not separatism in Quebec. My province is too much closed in on itself."
Maclean's, April 1967.

On Performing:
"I don't want to appear ungrateful, but if I stayed here they would forget about me after two or three years. If you disappear and then come back it's okay."
Maclean's, June 1969.

On Leyrac:
"J'ai envie de vivre jeune très longtemps et ça me rajeunit de repartir à zéro."
Châtelaine, April 1970.

"Ce qui m'intéresse, c'est la chanson canadienne. C'est pour moi la vraie façon de m'exprimer."
Monique Leyrac in *"Blowup"*.

The Songs

The following is a selection of interesting items concerning the songs which form the basic content of the radio broadcast of Tape 1.

Mon Pays
– sung by *Monique Leyrac*
– words and music by *Gilles Vigneault*
This is Vigneault's best known song. "Mon Pays" is not defined specifically as either Quebec or Canada; in fact Vigneault has repudiated the English translation which inserted the word Canada. At the same time he has been angered by a singer from France who inserted the word Quebec into the song. "Mon Pays" has been left nameless deliberately and has been described by Vigneault simply as "a song seeking for identification and finding none. It's a cold song."

La Complainte de la Manic
– sung by *Georges Dor*
– words and music by *Georges Dor*
This is considered to be Dor's most famous song and one of the most beautiful love songs ever written. "La Manic" is simply a shortened version of "La Manicouagan", the large hydro electric power dam built on the Manicouagan River in Northern Quebec. This song attempts to voice the sentiments of the men working on this isolated site, and was inspired by Dor's earlier experience of writing love letters for his fellow workers on the construction site of a similar dam.

J'suis Québécois
– sung by *Georges Dor*
– words and music by *Georges Dor*
This song was recorded after the events of October 1970, *la crise d'octobre*, during a concert held in Montreal to protest the military occupation of Quebec. At this concert many artists appeared on stage to express both in song and in poetry their thoughts and emotions during this crisis. These were recorded live for a record album entitled *Poèmes et Chants de la Résistance* from which Georges Dor's song "J'suis Québécois" is taken.

La Chanson la moins finie
– sung by *Gilles Vigneault*
– words and music by *Gilles Vigneault*
This selection was recorded at the concert of resistance mentioned above. Vigneault's singing style and performance ability are well captured in this brief but challenging song. The lyrics hold many shades of meaning, and the song's presentation in the context of a protest concert demonstrate clearly that this *chanson* is far more than a simple anecdote told by a weary voyageur.

California
– sung by *Robert Charlebois* and *Louise Forestier*
– words and music by *Robert Charlebois*
"California" is one of the most popular songs from the show *L'Osstidcho* later recorded with Louise Forestier in Charlebois' fourth album *Robert Charlebois*. In this song Charlebois evokes the impressions left on him by his trip to the American west coast. "California" reflects the jet age and the influence of the electronic North American culture on a French-Canadian singer who is discovering the world outside Quebec, but who remains *québécois* in spite of it all. In this song Charlebois attempts to combine the fact of French Canada with the influence of North America which surrounds it.

Les Ailes d'un Ange
– theme music for Tape 1
– sung by *Robert Charlebois*
– words and music by *Robert Charlebois*

MON PAYS /Gilles Vigneault

Mon pays ce n'est pas un pays c'est l'hiver
Mon jardin ce n'est pas un jardin c'est la plaine
Mon chemin ce n'est pas un chemin c'est la neige
Mon pays ce n'est pas un pays c'est l'hiver

Dans la blanche cérémonie
Où la neige au vent se marie
Dans ce pays de poudrerie
Mon père a fait bâtir maison
Et je m'en vais être fidèle
A sa manière à son modèle
La chambre d'amis sera telle
Qu'on viendra des autres saisons
Pour se bâtir à côté d'elle

Mon pays ce n'est pas un pays c'est l'hiver
Mon jardin ce n'est pas un jardin c'est la plaine
Mon chemin ce n'est pas un chemin c'est la neige
Mon pays ce n'est pas un pays c'est l'hiver

De mon grand pays solitaire
Je crie avant que de me taire
A tous les hommes de la terre
Ma maison c'est votre maison
Entre mes quatre murs de glace
J'ai mis mon temps et mon espace
A préparer le feu, la place
Pour les humains de l'horizon
Et les humains sont de ma race

Mon pays ce n'est pas un pays c'est l'hiver
Mon jardin ce n'est pas un jardin c'est la plaine
Mon chemin ce n'est pas un chemin c'est la neige
Mon pays ce n'est pas un pays c'est l'hiver

Mon pays ce n'est pas un pays c'est l'envers
D'un pays qui n'était ni pays ni patrie
Ma chanson ce n'est pas ma chanson c'est ma vie
C'est pour toi que je veux posséder mes hivers

Avec les vieux mots. Montréal: Les Nouvelles Editions de l'Arc.

LA COMPLAINTE DE LA MANIC /Georges Dor

Si tu savais comme on s'ennuie
A la Manic
Tu m'écrirais bien plus souvent
A la Manicouagan
Parfois je pense à toi si fort
Je recrée ton âme et ton corps
Je te regarde et m'émerveille
Je me prolonge en toi
Comme le fleuve dans la mer
Et la fleur dans l'abeille

Que deviennent quand j'suis pas là
Mon bel amour
Ton front doux comme fine soie
Et tes yeux de velours
Te tournes-tu vers la Côte Nord
Pour voir un peu pour voir encore
Ma main qui te fait signe d'attendre
Soir et matin je tends les bras
Je te rejoins où que tu sois
Et je te garde

Dis-moi ce qui se passe à Trois-Rivières
Et à Québec
Là où la vie a tant à faire
Et tout ce qu'on fait avec
Dis-moi ce qui se passe à Montréal
Dans les rues sales et transversales
Où tu es toujours la plus belle
Car la laideur ne t'atteint pas
Toi que j'aimerai jusqu'au trépas
Mon éternelle

Nous autres on fait les fanfarons
A coeur de jour
Mais on est tous des bons larrons
Cloués à leurs amours
Y'en a qui jouent de la guitare
D'autres qui jouent de l'accordéon
Pour passer le temps quand y'est trop long
Mais moi je joue de mes amours
Et je danse en disant ton nom
Tellement je t'aime

Si tu savais comme on s'ennuie
A la Manic
Tu m'écrirais bien plus souvent
A la Manicouagan
Si t'as pas grand'chose à me dire
Ecris cent fois les mots *je t'aime*
Ça fera le plus beau des poèmes
Je le lirai cent fois
Cent fois cent fois c'est pas beaucoup
Pour ceux qui s'aiment

Si tu savais comme on s'ennuie
A la Manic
Tu m'écrirais bien plus souvent
A la Manicouagan

Les Editions Emmanuel Inc., Longueuil.

J'SUIS QUEBECOIS/Georges Dor

J'suis québécois
J'sais pas pourquoi
Peut-être pour rien
Peut-être pour rire
En attendant qu'on soit plus rien
En attendant qu'on puisse en rire
En attendant de plus être personne
En attendant j'suis québécois
Et puis je me demande des fois pourquoi

J'suis québécois
J'sais pas pour qui
Peut-être pour toi
Peut-être pour lui
Peut-être aussi pour des amis
Qui sont des québécois comme me
Des québécois d'un peu partout
De Québec ou de Rimouski
Mais je me demande souvent pour qui

J'suis québécois
J'sais pas comment
J'sais pourtant
Que c'est pour longtemps
Quand on est québécois une fois
On est québécois pour tout le temps
Comme un noir est noir pour la vie
On reste des je ne sais quoi
Quand on vient au monde québécois

J'suis québécois
C'est pas de ma faute
J'ai ça dans le sang
J'ai ça dans le bras
Je veux pas savoir à qui la faute
Je m'arrangerai bien avec tout ça
Et des québécois j'en ferai d'autres
J'ai une québécoise toute à moi
Paraît que l'amour c'est fait pour ca

J'suis québécois
J'sais pas pourquoi
J'aurais pu être n'importe quoi
Mais au fond c'aurait changé quoi
Ce qui est difficile c'est d'être soi
De laisser les autres être les autres
Ce qui est difficile parmi tant d'autres
C'est d'être moi c'est d'être toi
Et puis de rester québéquoi?

Les Editions Emmanuel Inc., Longueuil.

LA CHANSON LA MOINS FINIE/Gilles Vigneault

Je m'ennuie d'un pays qui n'est pas loin d'ici
Je m'ennuie d'un pays qui n'est pas
Je m'ennuie d'un pays qui n'est pas aujourd'hui
Je m'ennuie d'un pays qui sera

Ainsi parlait un voyageur
Qui vint chez nous un soir de pluie
Il était tout vêtu de gris
Il n'était pas de mes amis
Tout ce qui m'est resté de lui
C'est ce refrain dont il m'a dit
C'est ma chanson la moins finie
Et j'y travaille jour et nuit
Qui êtes-vous? Où allez-vous?
Il répondait Je suis la roue
Et ce n'est pas trop long la vie
Pour aller de chez-moi chez-vous

Et je m'ennuie du pays qui n'est pas celui-ci
Je m'ennuie du pays qui n'est pas
Un pays qui frémit sous ton pas d'aujourd'hui
Je m'ennuie d'un pays qui sera

Les Editions du Vent qui Vire, Montréal.

CALIFORNIA / Robert Charlebois

La charrue passe dans le ciel
Et je descends lentement
L'escalier rouge et blanc de l'avion
Qui m'emporte chaque nuit
En Californie – En Californie – In California

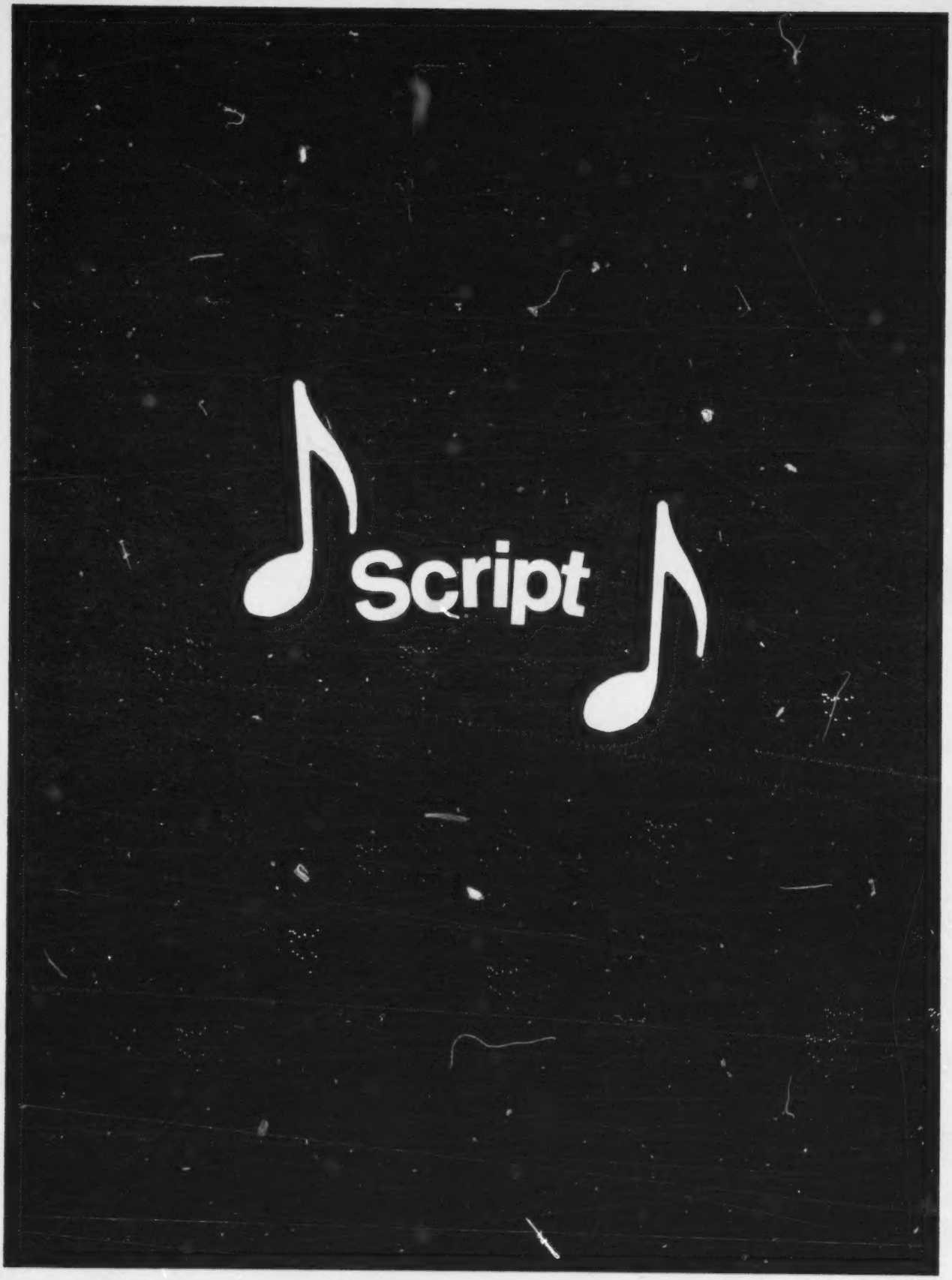
Est-ce la monnaie du soleil
Le jaune des taxis ou celui des oranges
Qui s'éparpille dans la nuit
Pour illuminer la vie
En Californie – En Californie – In California

Un moteur gris dans le brouillard
Me pousse au fond de nulle part
Entre les anges dans le soir
Des pintes de lait tout en or
Se stérilisent dans les phares
En Californie – En Californie – In California

Les petits noirs de dix ans et demi
Jouent de la trompette électrique mieux que mes amis
Tout le long du long du long Pacifique
Leurs guitares mauves se lamentent
En Californie – En Californie – In California

Je t'ai cherchée à mon réveil
Où étais-tu? il ventait fort dans mes oreilles
J'achèterai le camion blanc
Qui nous emportera au printemps
En Californie – En Californie – In California

* Les Editions Gamma, Montréal.


Script

MUSIC: Les Ailes d'un Ange

Bonjour tout le monde. Nous avons commencé notre émission aujourd'hui avec la musique de Robert Charlebois. C'était *Les Ailes d'un Ange*. Nous allons parler de Charlebois plus tard mais pour l'instant continuons avec de la musique.

Nos chansons aujourd'hui viennent du Québec. Vous allez entendre la voix et la musique des plus grands chansonniers du Québec – Gilles Vigneault, Georges Dor, et d'autres qui vont interpréter leurs compositions pour vous. Vous entendrez la belle voix de Monique Leyrac, chanteuse bien connue au Québec et en France, qui interprète très bien les chansons des poètes québécois.

Nos chansons aujourd'hui donc, couvrent beaucoup de sujets – la vie québécoise d'aujourd'hui, la beauté du Canada, l'amour. Nous avons choisi pour vous des artistes québécois qui ont quelque chose d'important à dire, et qui le disent d'une manière tout à fait spéciale dans leurs chansons.

Et maintenant, la première – *Mon Pays*. Cette chanson évoque la grandeur d'un pays, peut-être le Canada, peut-être le Québec, où la neige est si blanche et le paysage si vaste. Gilles Vigneault, le grand poète du Québec, a écrit cette chanson. Il dit:

Mon pays ce n'est pas un pays c'est l'hiver
Mon jardin ce n'est pas un jardin c'est la plaine
Mon chemin ce n'est pas un chemin c'est la neige
Mon pays ce n'est pas un pays c'est l'hiver

Monique Leyrac chante *Mon Pays*.

MUSIC: Mon Pays

C'était *Mon Pays* de Gilles Vigneault, chantée par Monique Leyrac.

Passons maintenant aux chansons de Georges Dor. D'abord une chanson d'amour – *La Manic*.

Dans ce beau poème Georges Dor exprime les sentiments d'un Québécois qui travaille sur le barrage à Manicouagan situé au nord du Québec, loin de tout. Dans une lettre à sa bien-aimée il décrit la difficulté du travail dans le nord du Québec. Il dit:

Si tu savais comme on s'ennuie
A la Manic
Tu m'écrirais bien plus souvent
A la Manicouagan
Si t'a pas grand chose à me dire
Ecris cent fois les mots je t'aime
Ca fera le plus beau des poèmes
Je le lirai cent fois
Cent fois cent fois c'est pas beaucoup
Pour ceux qui s'aiment

Voici *La Manic* interpretée par Georges Dor.

MUSIC: La Manic

C'était *La Manic* chantée par Georges Dor à la Comédie Canadienne à Montréal.

Après les difficultés de la crise d'octobre 1970 Georges Dor a aussi chanté en concert. Pendant ce concert un grand nombre de chansonniers ont exprimé leurs sentiments vis-à-vis le séparatisme et le Québec. Voici une chanson de Georges Dor qui décrit un peu les pensées de quelques Québécois pendant cette crise d'octobre.

Georges Dor avec *J'suis Québécois*.

MUSIC: J'suis Québécois

Et tout ça nous conduit à cette chanson de Gilles Vigneault, *La Chanson la moins finie*. Cette chanson, comme toutes les compositions de Vigneault, en dit beaucoup. Dans cette chanson il y a un voyageur qui chante un certain refrain:

Je m'ennuie d'un pays qui n'est pas un pays
Je m'ennuie d'un pays qui n'est pas
Je m'ennuie d'un pays qui n'est pas aujourd'hui
Je m'ennuie d'un pays qui sera

Pourquoi "un pays qui sera", et pourquoi "la chanson la moins finie"? Ce sont des choses à considérer, n'est-ce pas? Mais, laissons la parole à Gilles Vigneault. Voici *La Chanson la moins finie*, écrite et chantée par Gilles Vigneault.

MUSIC: La Chanson la moins finie

C'était Gilles Vigneault avec *La Chanson la moins finie.*

Et nous voila à la fin de notre émission. Pour terminer, écoutons quelque chose de tout à fait différent – Robert Charlebois dans une chanson moderne, *California*. Charlebois nous montre l'influence de la musique américaine sur la musique canadienne-française. Il nous montre que le Québec fait partie aussi de l'Amérique du Nord. Il s'exprime dans le "rock" des chanteurs américains mais il reste québécois malgré tout. Charlebois est un musicien très original et aussi très populaire au Québec. Charlebois chante *California* avec Louise Forestier.

MUSIC: California

Et voici la fin du programme "Chansons et Chansonniers." Il y a en studio avec moi à la technique Vincent Gaudino, à la réalisation Rebecca Ullmann et Joan Howard, et au microphone Chantal Beauregard. Bonne fin de journee et au revoir.

MUSIC: Les Ailes d'un Ange

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RECORDS

Charlebois
GAMMA GS115, Robert Charlebois
GAMMA C[illegible] Robert Charlebois
GAMMA GS[illegible] ebec Love
GAMMA GS144, Un Gars Ben Ordinaire
LONDON GS146, Robert Charlebois

Dor
GAMMA GS108, Georges Dor
GAMMA GS113, Georges Dor (Mes Ormes Dans la Plaine)
GAMMA GS117, Georges Dor à la Comédie Canadienne

Leyrac
COLUMBIA GFS90009, Les Grands Succès de Monique Leyrac
COLUMBIA FS644, Monique Leyrac en Concert

Vigneault
COLUMBIA FS612, Gilles Vigneault
COLUMBIA FS634, Mon Pays
COLUMBIA FS681, Le Nord du Nord
COLUMBIA FS702, Les Voyageurs
COLUMBIA GFS90003, Les Grands Succès de Gilles Vigneault
COLUMBIA FS90085, Gilles Vigneault

General
TRANSWORLD RE604, Poèmes et Chants de la Résistance, 2

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FILMS

Why I Sing: The Words and Music of Gilles Vigneault.
National Film Board production from the CBC series, "Adieu Alouette": 16 mm. colour; 1 hour in length; available on loan after January 1974. Contact your regional National Film Board distributor for further information.

We wish to thank the following agents and recording companies of the artists featured in *Chansons et Chansonniers* for their kind permission to reproduce the words and music of certain songs:

Gilles Vigneault
Music: Columbia
Lyrics: Les Nouvelles Editions de l'Arc, Montreal.
Les Editions du Vent qui Vire, Montreal.

Georges Dor
Music: Gamma
Lyrics: Les Editions Emmanuel, Inc., Longueuil.

Robert Charlebois
Music: Gamma
Lyrics: Les Editions Gamma, Montreal.

Monique Leyrac
Music: Columbia